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- Eblazed.* " there pinks eblazed wide And damask't all the earth."
- Embayed.* " . . . all about, embayèd in soft sleepe." (No new word, but a pretty use).
- Befancy* (=to fill with vain fancies.) "How thou befanciest the men most wise!"
- Disceperter.* " . . . of their golden virges none disceper'd were."
- Orbicles.* "Such watry orbicles young boys do blowe."
- Depictured.* "And all the world therein depictured."
- Embraves.* " . . . with their verduce his white head embraves."
- Foreset* (=plot, design). "When man, incens'd with hate, Thy death foreset."
- Debellished.* "What blast hath thus His flowers debellishèd?"
- Engladded.* "Th'engladded Spring, forget-fll now to weepe,
- Eblazon.* Began t'ebazon from her leavie bed."
- Corylets* (=hazel-bushes). "The under corylets did catch the shine."
- Interchased.* " . . . with small starres a garland interchas't of olive-leaves they bore, to crowne His head,
- Degloried.* That was before with thornes deglorièd."
- Discoasted.* "As farre as heav'n and earth discoasted tie."
- Acquieting.* " eternall peace Acquieting the soules."
- Dispacing.* " . . . in this lower field dispacing wide."
- Misadvised.* " . . . all that skill Should it presume to gild, were misadvised."
- Emparadised.* "As in his burning throne he sits emparadis'd." (Milton has adopted this lovely word.)

More odd than beautiful are "indeflourishing," "befreckeled," "spangelets," "interall" (for interior; "When Zephyr breathed into their watry interall"); "disentrayle" (to

viscerate, tear from the body: "as to disentrayle His soule they meant"); "jolly" (to make merry: "they jolly at His grieve").

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ENGLISH LITERATURE.

Geschichte der Englischen Litteratur von Bernhard ten Brink. Zweiter Band, 2. Hälfte (Bogen 23-Schluss), herausgegeben von Alois Brandl. Strassburg: Verlag von Karl J. Trübner, 1893.

The Literary Relations of England and Germany in the Sixteenth Century. By Charles H. Herford, Cambridge: At the University Press, 1886.

DR. Alois Brandl has assumed the editorship of the late Professor ten Brink's 'History of English Literature.' For the second volume he has written a preface in which he states that he has been able to publish the second volume in its original and finished form, and that he will also publish later the chapters written by Professor ten Brink upon the Elizabethan drama and "The Shepherd's Calendar," supplemented in part by himself. This last contribution to the second volume contains the concluding chapters of the fifth book and book sixth, together with the promised appendix and an index to the entire work. Another century of literary activity in England is discussed, the latter part of the fifteenth century, when the influence of Chaucer was still strongly felt, and the first half of the sixteenth century, when the influence of the New Learning was taking deeper root in English soil.

If the various periods of literary history in England might be compared to mountains and valleys, this is a period when the literary strata may be said to have sunken to the lowest depths of valley-formation. England had almost forgotten that it had had a Renaissance and a Chaucerian School, while the literature had shifted its scenes from the south, and sought a more congenial environment north of the Tweed. "The Renaissance to the death of Surrey," the title given to book sixth, introduces the reader to the court of

James II., and the leading Scottish writers of English literature. We should, perhaps, have had a more complete conception of the conquest made by Chaucer in the north if space had been given to James the First and the 'King's Quair.' King James was one of the earliest and closest imitators of the "Father of English poetry," in fact, he seems to have blazed a path with his royal pen which the coming poets were only too prone to follow. And it seems equally unfortunate that so much time should be devoted to Huchown without a like consideration of the claims of Henryson. To be sure, neither James I. nor Henryson are in the strictest sense of the word English poets, but the connected history of the Scotch school with the English is incomplete without the enrollment of their names on the golden book of singers. These two must be named, at least, in telling how the literature of the south sped across country, and there established for itself a new and a famous home.

After the death of Lydgate the history of English literature cannot be pursued along the old lines. New studies and new ideas, gentle winds at first, but hurricanes at last, were moving along the outer world, and were destined at a near future to sweep down upon the literature of the latter part of the fifteenth century. Among these forces the Italian Renaissance, as it had already manifested itself in the works of Chaucer, was pre-eminent. This conjoined with the invention of the press, the establishment of the great Continental universities and the method of study therein pursued, the fall of Constantinople and the subsequent scattering of Greek literature and Greek scholars over Italy first and the rest of Europe afterwards, the continued influence of the teachings of Wyclif and the struggles of the Lollards to reform the church, and, finally, the discovery of the New World, brought new life, new resources and adventures to the literature of the fifteenth and sixteenth centuries. The forces were silently at work while England was suffering from the devastations of a civil war, and was reorganizing its society during the twenty-four years of Henry VII.'s reign.

How sterile was the fifteenth century can

be well fancied when we consider the names that fill the pages of literary records from the death of Chaucer to the date of the first works issuing from the press of Caxton in the year 1471. The most illustrious of these are Lydgate, Occleve, Maundeville, Pecoock, Capgrave and Sir J. Fortescue. The name of Maundeville deserves a place here though it may be a mere fiction. Sir John Maundeville and his famous journeys in the year 1322 are no longer in the region of certainties. But whether Maundeville the traveller, and especially Maundeville the writer, are myths, perhaps representing a typical "globetrotter," remains to be seen. The inquiries for the past ten years have shown almost beyond the shadow of a doubt that the description of Maundeville's travels was originally written in French and that the texts extant in all other languages are more or less exact translations from the French. We shall be better able to solve this problem when we have a critical edition of the French text. Be it a myth or not, Maundeville continued to be one of the favorite authors during the fifteenth century, showing how great was the thirst for novelties, particularly for adventures and anecdotes treating of remote lands and peoples. This desire for romance is also evinced by the character of the translations made at this time. We have, for example, translations of the 'Golden Legends,' of de Deguileville's 'Pilgrimage,' of 'Horologium Sapientiae,' as well as prose versions of 'King Pontus of Galicia,' 'Ipomedon,' 'Merlin,' the 'Gesta Romanorum,' and other works of this order. Many of these translations came from the press of Caxton.

When William Caxton returned home to England, in the year 1476, after an absence of thirty-five years, he was the first Englishman to join the offices of author and publisher, and established one of the most prominent landmarks in the history of English literature. His business-like appreciation of the demands of the market, his remarkable activity in preparing and issuing volumes from his press had an immediate effect upon the literary growth of the last quarter of the fifteenth century. The next century saw England eagerly seeking the New Learning which Continental Europe had already introduced. Before the sixteenth

century was many years old there came to the shores of England another man who was to give new life to English letters. More succeeded in persuading Erasmus to return to England and to teach Greek at Cambridge. The history of Erasmus in England is one of the most important events connecting the literary history of England with that of the Continent. And in this work of Herford we have presented a remarkably complete and instructive outline of the literary relations existing between England and one of the Continental powers, Germany.

In the preceding centuries of literary activity, generally speaking, England had known only France and Italy, whither it had gone for the greater part of its literary materials. A new source had come through the Reformation. "No European people," remarks Herford while discussing the possibility of Germany's providing a literary centre of influence at this time,

"was less qualified for the work. To the most strongly-marked literary tendency of the time it gave almost no response. Everywhere else the demand for elegance and harmony of literary form was being raised with continually greater insistence and authority."

In England the effect of Protestantism upon literature was very different from that in Germany, while the movement politically had almost the same effect. The memorable names of the Reformation in England are those of

"statesmen, divines and martyrs, rather than of great writers; Tyndale and Coverdale, Cranmer and Latimer, Bale and Fox, luminaries in the annals of Protestantism, are phantoms in the history of literature."

During this time Germany presented a wonderful scene to the literary world; it was acting out a terrible struggle in its attempts to loosen itself from the grasp of a deadly enemy and it strove to find expression for its bitter hate and violent revulsion against the corruption of the Church of Rome, giving utterance to these tempestuous outbursts of passion through the drama, the lyric, the polemical dialogue, the romance, and the fool-and-jest-literature.

Herford has followed each phase of the conflict as it passed over into the literature of England. In the first chapter he speaks of

the lyric, one of the bonds of connection between Luther and Coverdale. The "Goostly Psalmes and Spiritual Songs" of Miles Coverdale "are among the most sincere and laborious monuments to Luther in the English language." The only mention of this great translator made by ten Brink is in his capacity as assistant to Tyndale, in the year 1531. But the English lyrical productions are few in number and insignificant, compared with the polemical dialogues which Herford next proceeds to discuss. The dialogues written in England may be classed into two periods; in the first period, 1530, Roy, Barlow and Tyndale were the principal Protestant writers; while Wingfield, William Barlow, Erasmus and Sir T. More represented the Catholic side. In connection with Tyndale, ten Brink makes short references to all these writers excepting Wingfield and William Barlow, but he does not give us the titles of the dialogues themselves. In the second period, dating after 1547, the dialogues were written for the most part by Anthony Scoloker, W. Turner and Lynne.

In the third chapter Herford discusses the relation existing between the Latin-German drama and the English drama. After sketching briefly the history of the Latin drama in Germany he outlines the same in England. Here too we have two periods; the first, 1524-35, including the works of John Ritwyse, Artour and Hoker (the latter two writers are overlooked by ten Brink,) the second, 1535-50, containing the works of Palsgrave, Christopherson, Radcliff, Nicolas Udall, Grimald, Bale, Foxe, and finally Gascoigne. This closes the list of the great Latin theologico-dramatic writers in England, but by no means does it include all the influences that were coming into the English drama through the German Reformation. To its English neighbors Germany of the middle of the sixteenth century was the

"mother-country of the Reformation, the refuge of the persecuted Protestants, the seat of literary accomplishments and civic splendour which England could at the most barely rival."

But the Germany of the close of the sixteenth century was famous for the most part as a

"land of magicians and conjurers, as the home of Albertus and Agrippa, Paracelsus, Trithem and Doctor Faust."

Thus legendary Germany replaced the Germany of the Reformation, and in England we find two of the most famous early dramatists borrowing their subjects from that land of philosophy and dreams; Marlowe, his 'Doctor Faustus,' and Greene, his 'Friar Bacon.'

In chapter V, Herford gives an account of the Ulenspiegel Cycle, a series of German jest-books of the sixteenth century which exercised an influence upon Englishmen unlike that of any other literary product of that age.

"If Markolf, by far the most interesting of all, has left but few and scanty traces, Ulenspiegel, the most repulsive, met with a reception in the England of Edward and Elizabeth only exceeded by that which he had already found in the France of Francis I.; the Kalenberger was the subject of an English prose romance; while Rausch, in addition, became the hero of at least two celebrated dramas, and even won secure footing in our native folk-lore."

From the jest-book to the Fool-literature is not a great step and here, too, the English went to school to the German. The masterpiece of satire of this age was Sebastian Brandt's 'Narrenschiff.' This German Ship of Fools was launched in the year 1494, though it was by no means the first craft of a Fool-literature. But Brandt's was the model, for as ten Brink puts it, "Brandt had a clear head and a heart in the right place," and this it was that kept his observation, reflection and satire under proper control.

"Writing in the last years of the fifteenth century, and himself a loyal though a somewhat backward pupil of the Humanists, Brandt may be said to have given mediæval Fool-literature its last and crowning work."

The two men in England who became the chief representatives of this class of literature were Barclay and Skelton. Barclay's 'Ship of Fools,' as Professor Ward has said, exercised an important, direct influence upon our literature, pre-eminently helping to bury mediæval allegory in the grave which had long yawned before it, and to direct English authorship into the drama, essay and novel of character. Traces of this kind of literature are to be found even as late as the Elizabethan dramatists. Herford states that the 'Ship of Fools'

shared with no second English book of its day the privilege of being read for nearly a century after it was written. "Skelton was perhaps better remembered than Barclay, but it was only a half-mythical jest-book rather than his own verses which kept his memory green."

Closely allied to this Fool-literature is the literature of Grobianism.

"What Faustus is to its (Germany's) intellect, Grobianus is to its manners. . . . Faustus is a tragedy of the scholar's chamber, of the magician's cell; Grobianus is the drastic comedy of back-parlor symposia where unseemly manners hob-nobbed with gross living and with foul dress."

This form of satire, Grobianism, is more specific in its nature and can not be said to have had important bearings upon English literature, though its influence was continued to a very late date. Grobianism is, of course, too early for ten Brink.

Herford has thus grouped his "Relations" into six series or chapters. The work is emphatically that of a specialist, it is exhaustive and instructive, while pushing out its inquiries into the most remote and minute relations of the past, it never loses sight of the chief object in hand, the relation of these tendencies to the literature in its course of development. It is admirably arranged as to method of treatment and classification of results, each topic being pursued to its goal at full speed and in a straight course, so that the reader has a clear view of the writer's rapidity and skill. This method, very naturally, has its faults. The reader is forced to keep a sharp outlook over the territory and time that may be passed.

Many such special studies are necessary to the proper understanding of the literature of the English people. If the literary relations of England and Germany are so important at this period, much more so are the relations of England to Italy at the close of the century. For such a treatment of English literary history we can always turn with satisfaction to the work done by ten Brink. The latter part of this second volume might have been more exhaustive without sacrificing its interesting qualities; it might, perhaps, have been more interwoven with the history of the people, for

English literature is nothing if not historical, if not political. The importance of the political side may be seen best in the works of Sir T. More. More's 'Utopia' was dictated by something more than a "lively feeling for the conflict between the ideal and harsh reality." 'Utopia' was a sharp, daring political satire on the condition of Europe, particularly England, at that time. Irony, ridicule of the vanities and worthlessness of the so-called highest form of civilized society, are expressed on almost every page. The book is thought to have been suggested by More's journey while a royal commissioner in Flanders. The state of that country, the freedom, education, prosperity which More saw about him may well have suggested the writing of such a satire against his own country. 'Utopia' has never lost its hold upon the reader and even our historian to-day has to say,

"Religious tolerance is nowadays a political principle in most civilized states, although the state, since it is not established upon Utopian suppositions, is perhaps not in a position to carry this out consistently."

And still another Utopian principle is being practiced in Germany,

"The Utopians are both lovers of peace and skilled in war; they abhor the shedding of blood, but they ever hold themselves in readiness to prepare for war. What German does not here think of his own new Empire with pride?"

The special value of ten Brink's and Herford's works lies in the seriousness with which the authors have attempted to surround this most uninteresting period of English literature with an interest sustained solely by their own scholarship and devotion to the subject in hand. M. Taine, in his history of English Literature, took no interest in it; he hurried over the whole period in three pages and then gives only the slightest mention to three men, Hawes, Barclay and Skelton. Taine was eager to reach the time of the Pagan Renaissance, he was willing to make the same leap that the Renaissance itself made, when it sprang away from the side of Chaucer only to reappear again at the coming of Wyatt and Surrey.

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FRENCH LITERATURE.

Episodes from Le Comte de Monte-Cristo par Alexandre Dumas. II. The hidden treasure, edited, with notes by D. B. KITCHIN, M. A. London and New-York: Longmans, Green and Co., 1892. xii, 154 pp.

Episodes from Le Capitaine Pamphile par Alexandre Dumas, edited with notes by EDWARD E. MORRIS, M. A. London and New-York: Longmans, Green and Co., 1892. xvi, 146, pp.

Souvenirs des Cent Jours par M. Villemain edited, with notes by GRANVILLE SHARP, M. A. London and New-York: Longmans, Green and Co., 1892. viii, 188, pp.

Quatrevingt-Treize by Victor Hugo, adapted for use in Schools by JAMES BOÏELLE, B. A., revised for use in American Schools. Boston: Ginn and Company, 1892. viii, 216, pp.

THE first two numbers belong to a series of Episodes from Modern French Authors published by Messrs Longmans, Green and Co, under the editorship of W. E. Russell, M. A., Assistant Master at Haileybury College. They are intended to furnish reading material for boys in Lower and Middle forms of schools. The judicious selection of these Episodes and their well-sustained interest make them especially desirable for use in this country. The episodes from 'Le Comte de Monte-Cristo,' that most attractive and fairylike story are made up of the following chapters. i. Dantès with the smugglers. ii. Dantès at Monte-Cristo. iii. The secret of the Island. iv. Dantès in a new character. v. Caderousse. vi. What happened while Dantès was imprisoned. vii. The prison register. viii. The last of the Pharaon. ix. Recompense.—The notes of Professor Kitchin are not always satisfactory, and the student has to be cautioned against some of them. Ch. i, l. 200, the *l* in fusil is not *liquid* but silent. Ch. ii, l. 51, *où* does not stand for *duquel* or *dont*. Ch. iii, l. 73. As an instance of a future perfect denoting necessity the editor suggests this sentence. '*Il aura été un accident*'; this is not a brilliant specimen of idiomatic French.—Ch. iii, l. 329.